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INNOVATIVE PROGRAM IN JUNIOR HIGH SCHOOL GENERAL MUSIC AND LISTENING IN THE CLASSROOM.

WABASH VALLEY SUPPLEMENTARY EDUCATION CENTER
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DESCRIPTORS- *INSTRUCTIONAL INNOVATION, *JUNIOR HIGH SCHOOLS, *MUSIC EDUCATION, *LISTENING SKILLS, *PROGRAM DEVELOPMENT,

THIS PAPER TRACES THE DEVELOPMENT OF A JUNIOR HIGH SCHOOL MUSIC PROGRAM DESIGNED TO ENRICH JUNIOR HIGH SCHOOL GENERAL MUSIC THROUGH A POSITIVE ATTACK ON THE LISTENING HABITS OF JUNIOR HIGH SCHOOL STUDENTS. THE PROGRAM, DEVELOPED BY MUSIC TEACHERS AND CONSULTANTS, UTILIZED LIVE ORCHESTRA AND STRING QUARTET PERFORMANCES TO INTENSIFY THE LISTENING EXPERIENCE. THE FOLLOWING GUIDES WERE USED IN DEVELOPING THE PROGRAM--(1) GENERAL MUSIC, BEING GENERAL EDUCATION, MUST BE DESIGNED FOR ALL SEVENTH AND EIGHTH GRADE STUDENTS, (2) THE VEHICLES FOR THE EXPERIMENTAL PROJECT MUST BE FLEXIBLE AND ADAPTABLE FOR BOTH PERFORMING AND NON-PERFORMING STUDENT, (3) GENERAL MUSIC MUST ALWAYS EMPHASIZE THE NEEDS OF THE POTENTIAL LISTENER, (4) GENERAL MUSIC FOR JUNIOR HIGH STUDENTS MUST BE STUDIES IN BREADTH RATHER THAN DEPTH, (5) MUSIC SAMPLED MUST RANGE FROM 1700 TO THE PRESENT, AND (6) THE QUARTET SHOULD USE ORIGINAL WORKS WHENEVER POSSIBLE. (HW)

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INNOVATIVE PROGRAM

in

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AND

LISTENING IN THE CLASSROOM

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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EA 001 427

Wabash Valley Supplementary Educational Center

Music Project

Junior High School General Music and Listening

The music project to be administered by the Wabash Valley Supplementary Educational Center from offices on the campus of Indiana State University with funds allotted by the Office of Education of the Department of Health, Education and Welfare, has been designed for the enrichment of junior high school general music through a positive, possibly unique, attack on the listening habits of junior high school students.

DEVELOPMENT OF THE PROJECT

Teachers of music of the eight counties of west-central Indiana which are involved in the WVSEC project overwhelmingly designated the area of general music as of greatest need, and listening as the activity of greatest concern. In addition, consensus among teachers as to a broad spectrum of premises on which junior high school music courses may be developed was obtained through questionnaires. Opinions held by a majority of the music teachers reporting and per cents of support are:

1) General music should include a body of music cherished by our culture which should be a part of every student's heritage (87%)

2) General music should provide a favorable atmosphere for the development of attitudes and tastes (84%)

3) General music should help the student see what place music may have in his life (83%)

4) General music courses should give students a widely ranging body of music to be sung (71%)

5) General music courses should provide an approach to the intrinsic qualities of the art commensurate with the age and experience of students (64%)

6) General music courses should give students some of the skills and understandings needed to pursue future musical wishes (64%).

Some premises commonly stressed by music education experts were not supported by these teachers. "Playing" as a general music activity earned the support of 50% only. Guidance of students in decisions as to further music student drew only a bare majority in support. And responsibility for helping the student gain technical command over notation, terminology and form schemes were denied by clear majorities. Teachers surveyed included both general music and performance directors, and responses to the first two of those premises may have reflected the high concern of the director of performance groups for promotion of membership in his elective-selective groups. There may also be lack of understanding of the general music expert's use of simple instrumental responses in the teaching of

analysis. The reaction to developing some command over certain of the abstract matters of music was not unexpected. Teachers, however, did support the teaching of the so-called materials of music: music, harmony, rhythm, and color.

The music consultants drew three conclusions from such responses.

1) A reasonably favorable, and defensible, profile of agreements on purposes and content of general music exists among the music teachers of the WVSEC area. That profile of agreements is shown in Appendix I, page 8.

2) When devised, the experimental program must contain flexibility sufficient to meet the different attitudes of teachers which tend to be created by the motivations of their different responsibilities.

3) To help teachers lose their mistrust of form and to aid them in developing technics of musical analysis must become a major responsibility of the Center.

Having ascertained felt needs and a spectrum of opinions favorable to a project in general music, the Center and its music consultants turned to the second directive of the Office of Education: to devise an innovative experimental program designed to improve the area of felt need.

The general planning officers had in their original proposal to Indiana's screening group indicated their intention to attempt to tap existing community cultural forces in the creation of innovative experimental programs. This attitude of the Center's officials encouraged the music consultants to make the tentative suggestion that a live performance group, representing the semi-professional, well established Terre Haute Symphony Orchestra, be used to enliven and intensify listening of secondary students. That proposal was included in early survey material as indicative of the kind and type of project under consideration. Teachers gave it highest rating among the proposals (81%). Principals also supported it (60%).

So the Center's officials were encouraged to propose junior high general music as the area to be enriched, and live performance as the central experimental area in music. WVSEC superintendents gave the proposal full approval in mid-Spring.

The string quartet was chosen as the instrument of live performance for the experimental project. Several factors influenced this decision.

1) String sound is the heart of orchestral sound. So the quartet of strings, perhaps, best reflects that sound; certainly it represents most uniquely for public school children the image of the Terre Haute Symphony.

2) The sounds of strings provides a fresh tone quality when compared with that which the school child has experienced from the bands and choirs in his environment. It would seem to be a reasonable premise that the comparatively new sound of live strings may in itself add vividness and intensification to the listening experience.

3) The string quartet in history parallels the modern age. (See the Units, below.) It has the most extensive literature of all standard small chamber groups.

4) The string quartet is highly flexible. Transcribed materials for the string quartet perhaps equal in quantity that for all other chamber music media. And its potential for eight-voiced choral sound is unique for any quartet or quintet without piano.

5) The proposal to build the experiment around strings would enlist a national concern for the "string problem", and strengthen the Center in its request for funds.

Neither the officers of WVSEC nor the music consultants have any intention of perverting the music project into a string promotion project. That would be a breach of faith with the superintendents and breach of contract with the Office of Education.

To implement the experimental project two further steps had to be taken: 1) the devising of teaching-learning structures as vehicles for the classroom use of the quartet; 2) the development of evaluative instruments for measuring the effect of the experiment on student attitudes and tastes.

As guides for these steps, several premises, based in part on teacher consensus and in part on opinions of experts, were developed and followed by the consultants.

These include:

1) General music, being general education, must be designed for all seventh and eighth grade students.

2) The vehicles for the experimental project must be flexible and adaptable for both the non-performing and the performing student.

3) General music must always emphasize the needs of the potential music listener.

4) General music for junior high school students must be studies in breadth, not depth. Included must be studies in the intrinsic qualities of music, the sociological functions and manifestations of music, and the expressive values of music which modern man deems to be of value.

5) The music sampled must range from 1700 to the present. That period is the historian's modern age and the precise one from which contemporary man obtains his respected or favored listening repertory.

6) The quartet should use original works whenever suitable. However, good transcriptions may be used freely.

7) The primary purpose of the experiment is to enliven and intensify the listening of younger secondary students. The over-riding objective is to enrichen all junior high school general music.

8) The formal unit of study would seem to be the educational entity which best meets the project conditions. The attitude and interest test would seem to be the better evaluative instrument.

The Units.

Eight units were developed by the consultants. 1) Three, - Units I, III, and V are the intrinsic music type. Two, - Units II and IV, are of the socio-psychological type. Three, - Units VI, VII, and VIII, are of the music period type. Teachers have examined the units in individual interviews (33 reporting), in a summer workshop session with a representative of each administrative unit (20 invited), and in an extensive session of consultants with an elected advisory board of five respected teachers.

1) See Appendix II, p. 9ff.

The ratings of the units by thirty teachers is shown in Appendix III. All units were rated at or near the above-average level (120 on a 150 point scale). A plus deviation of 15 points for Unit II, and minus deviations of 10 points for Units VI and VII were fully expected.

Units I, II, III, and IV were planned for the typical general music class of seventh grade students, perhaps meeting the needs of most teachers. Unit V was planned for the teacher who may feel the need for technical skill at teaching active analysis. Units VI, VII, and VIII were designed for exceptional groups, particularly for sections of young performers who may benefit from the period-style approach. Perhaps Unit IV should precede the period units when used for special groups.

As understanding of the units by teachers has developed, no significant reason for doubting general teacher acceptance of the units has been disclosed. Consultants have concluded that there is a reasonable promising atmosphere for the experimental use of the proposed units.

The Evaluative Instruments.

Two tests have been recommended by the educational measurement consultant.

One test consists of 100 items divided in a 70:30 ratio between the, "I would rather do this than that" type, and the "I prefer this named piece of music to that" type.

The second test of about 25 items is a listening test. A widely ranging series of musical fragments (in natural units) are placed on tape. The student will listen and respond on a seven point scale ranging from "I like that very much" through "I neither like nor dislike that" to "I dislike that very much."

The tests are to be given as a pre-test early in the experimental period, as a post-test at the end of the period, and as post-post-tests in subsequent years. Post-post-testing will of necessity involve a sampling of original groups.

The Listening Project.

The live performance experiment is not a formal concert-type project. It is envisioned as in-class performance, under conditions of intimacy and informality, of music which is a central part of classroom activity both before and after the appearance of the quartet.

It is desired that the unique atmosphere which is inherent in each teacher-student combination will be preserved in so far as is possible. The combining of sections, the shifting to a stage situation, even undue formality in greeting the quartet perhaps are less conducive to the intimacy which is felt desirable. The quartet goes to the teacher and his group and wishes to be closely involved in what they are doing. Perhaps mutual involvement best describes the psychological and physical meeting of students and performers.

Young people live in a world in which they are bombarded with electronically produced sound, the source of which is seldom imaged by them. The more mature listener to recorded music can, and does, image the performer, recognize the technical activity involved, perhaps see the music on the score, and even recognize the decisions made by composer, arranger, performer, conductor. This, clearly, is mutual involvement. To give students some of that kind of involvement in music of quality is the primary purpose of the experiment.

The selected live performance units, it is suggested, may be built into a larger group of units or projects which best meets the interests of students and the teachers need for motivation. It well could be that Unit II may be the more effective introduction to the experimental program. That unit, perhaps, is one logical means for correlating elementary music experiences with the more academic approach which a pre-adult program should imply.

The experimental units should be distributed evenly between the two semesters and at intervals of approximately eight weeks in the semester. Normal sections are urged to use Units I-II in Semester I, and Units III-IV in Semester II. Unit V may be substituted for III in special cases. Exceptional groups are invited to use Units IV-VI in Semester I and VII-VIII in Semester II. (See the section on Units, above.) Distribution of units in this manner would permit the quartet to make approximately equal preparation each semester.

Scheduling the Quartet.

Incomplete information seems to indicate that there are about 100 sections of junior high school general music classes taught weekly in the eight counties of the WVSEC area. All are urged to participate in the project; and, should they do so, the quartet will have to make approximately 12 appearances weekly per half-semester. Eighty sections could be serviced in ten appearances weekly, sixty in 7 to 8 weekly. More appearances than 12 weekly is felt to be faulty, to reduce the leeway needed to meet teachers best needs.

It is obvious that reasonable cooperation between the schools and the Center's music office will be required should the teachers needs be met and the weekly performances kept within sensible limits. The music office will make every effort to provide live performance at a psychologically good moment, given the teacher's cooperation.

The Director of the Music Project.

The music project director will coordinate the whole of the experimental music project, interpret the needs of teachers to the quartet, schedule the quartet's appearances, and evaluate the status of the project at tri-monthly periods.

He will also serve as a resource person in procedures and materials for the participating teachers. His broad obligation to the director of the Center, and through him to the Office of Education, is to supply encouragement and to exercise leadership in the upgrading and enrichment of all general music programs in the area to be served by the Wabash Valley Supplementary Educational Center.

Consultants for Planning the Music Project.

James W. Barnes
Donald Canedy
Arthur D. Hill, Sr.
H. Joseph Owens
Martha Pearman

Music Teacher Workshop Participants.

Katherine Becker
Evelyn Canedy
Martha Ennen
Sarabelle Faust
Robert Haas
Harry Jarrett
Meg de Mougin
Eleanor Naylor
Sue North
James Peck
Helen Riggs
LaVerne Roberts
Jane Sandburg
Myron Waters
John Wilson

Music Teacher Advisory Board, Appointed by the Workshop Group.

Harry Jarrett, Green and Sullivan Counties
Meg de Mougin, parochial schools
LaVerne Roberts, Vigo County
Myron Waters, Parke and Vermillion Counties
John Wilson, Clay, Owen, and Putnam Counties

Music Project Implementation Committee.

Dr. William Clary, Director of the WVSEC
The Music Project Director (Arthur D. Hill, Sr., interim)
Dr. James W. Barnes, Chairman, Music, ISU
Arthur D. Hill, Jr., Coordinator of Music, VSCS
Harry Jarrett, Teacher Advisory Group

APPENDIX I

Teacher Consensus on Purpose and Content of General Music

Purposes:	High Value
Heritage of Music Concept	87 %
Student Recognition of Values of Music	83 %
Develop Student Attitudes and Tastes	84 %
Develop Skills Needed for Future	64 %
Recognition of Sociological and other Values	64 %

Content:	
Listening	82 %
Singing	71 %
Materials of Music	64 %
Playing	50 %
Notation	36 %
Terminology	34 %
Form Schemes	28 %

APPENDIX II

Live Performance Music Units for the Music Project of WVSEC

Unit I. The Making of Music (I): Performer and Composer.

The Idea.

Good singing and playing have common elements: accuracy of pitches; accuracy of rhythms; clean articulations; tasteful attacks and releases; refined tone qualities; controlled dynamics; well-shaped phrase lines; all dextrously combined into an expressive performance by the player or singer.

Virtuoso singers and players have high dexterity. Those performers challenge composers to write demanding music for them; composers respond by writing display pieces such as the concerto.

Live Performance:

Bach: Brandenburg Concerto No. 3, excerpts
Beethoven: Symphony No. 5, third movement
Paganini: Concerto in D for Violin, first movement

Other Music:

Gershwin: Rhapsody in Blue
Bernstein and the New York Philharmonic: 1966 Young Performers Concert (sound film)
Brilliant recordings by Ellington, Goodman, Shearing, et al.

Unit II. Music and Life: The Source of Musical Imagery.

The Idea.

How old is music? When did it begin? No one really knows. It is known that man came into his historical period 10,000 years ago with high capacities in art, mathematics and music. The art of music has come a long way since then; but it has retained its ancient connections with human feelings, sorrow and joy, tension and release.

The lines which the investigators of ancient civilizations and primitive societies can follow back from present musical man to early music makers are: song, dance, the ceremonial impulse, the religious impulse. These are so persistent that we may call them the sources of musical imagery.

Song comes from the most personal of instruments, the human voice; and singing has been the most widespread and spontaneous way of making music. Songs may be folk, popular, art, and even orchestral as in the slow movements of great symphonies.

Unit II (Cont'd)

Dance comes from man's joy in his body, his love of expressive gesture, his release of tension through rhythmic movement. A dancing piece may be intended for the village green or the ballroom. Or the composer may use dance rhythms to create pictures of bodily movement of imaginative character.

The march comes from the ceremonial processions of tribal life. It is associated with the pageantry of great occasions, religious, military, or patriotic. It may be the quick march of the band on the street, or the stately grand march like Verdi's Triumphal March from Aida. And the composer may use march rhythms as the basis of an abstract piece.

Music is particularly well able to reflect the religious impulse, and much of the world's great music has been written for the service of the cathedral and church. On the other hand, much music for concert, non-religious, purposes has been written on religious themes.

The source of such basic elements of musical imagery then, is life itself, whether in the love song or lullaby, the dance piece, the warrior's chorus, or the piece for the cathedral organ.

So, music is related to human experience and has expressive content.

The Music: (live performance works are starred *)

Music in Song:

Selected folk, art, music theater, and operatic song

Music and Dance:

Bach: Suite No. 3 in D, Gavotte *
Mozart: Symphony No. 39 in D, Minuet
Beethoven: Country Dance in E-flat
Chopin: Waltz in C-sharp minor
Strauss, J.: Emperor Waltz
Brahms: Hungarian Dances
Dvorak: Slavonic Dances
Ravel: Pavane for a Dead Princess *
Shostakovich: Polka from The Age of Gold
Stravinsky: Circus Polka.

Music and the March:

Sousa: Stars and Stripes Forever
Schubert: March Militaire *
Verdi: Triumphal March from Aida
Beethoven: Symphony No. 3, second movement
Mendelssohn: March of the Priests from Athalie
Elgar: Pomp and Circumstance
Ippolitov-Ivanov: Procession of the Sardar from Caucasion Sketches
Prokofief: March from Love for Three Oranges *

Music and Religious Inspiration

Palestrina: Kyrie from Pope Marcellus Mass
Bach: Chorale, Jesu, Joy of Man's Desiring *
Handel: Hallelujah Chorus from Messiah
Schubert: Ave Maria *
Wagner: Prelude to Act I, Lohengrin

Unit III. Music and Science: The Sounds of Music

The Idea.

Painters use line and color as their building blocks; writers of story, drama, and poetry use words to create their images; musicians use selected pitches, rhythmically controlled as their basic materials.

Sound, itself, comes from nature and is studied by the scientist who is interested in vibration, resonance, frequency or pitch, and timbre or color of sound.

What man hears and what it means to him depends in part on his hearing mechanisms and in part on what he has done by way of training his power to hear musical sounds and ideas.

To those sounds which he has identified in nature as being beautiful and to that training to which he may subject his ears, he adds an intense curiosity about difference among sounds.

He hears vocal sounds of at least four types and levels,-soprano, alto, tenor, and bass. And, whenever he discovers a new source of sound, usually of the blower or scraper type, he tries to recreate soprano, alto, tenor, and bass sounds from it.

He is also interested in the rhythmic possibilities of pounders, so he has developed percussion instruments of both pitched and non-pitched types. In this century he is finding subtle timbres among the non-pitched group and, perhaps will ask tomorrow's listeners to hear a more refined source of "pitch". Man, being naturally a builder, tries to put sound sources together, so he has created his great bands, choirs, and orchestras.

All of this from a few simple laws of sound in nature, a pair of trainable ears, and a real delight in beauty of sound!

Live Performance: String Sounds of Three Centuries.

Handel: A Concerto-Grosso movement (for strings)
Beethoven: A Quartet movement
Bartok: A Quartet movement

Recordings such as:

Barber: Adagio for Strings
Strauss, R.: Suite for Wind Instruments in B-flat (woods)

Unit III (Cont'd)

Dukas: Fanfare from La Peri (brasses)
Farberman: Evolution (percussion)
Verdi: Quartet from Rigoletto (voices)

A film on the science of sound.

Unit IV. Story or Sound: Program or Absolute Music.

The Idea.

Some instrumental music has been written to suggest the phases of a story (Tchaikowsky: Romeo and Juliet), to paint a scene (Beethoven: Pastoral Symphony), or to evoke a mood (Debussy: Afternoon of a Faun). Such music is called program music. The nineteenth century musician was intensely interested in program music.

However, a composer may choose to express his musical ideas without reference to a story, scene or mood. His music stresses sound, and is called absolute music. The eighteenth century musician was intensely interested in absolute music.

The twentieth century musician shows great interest in the practices of the eighteenth century musician, and tends to prefer absolute music as his ideal.

The nineteenth century musician has been called Romantic, the eighteenth, Classic. Now the twentieth century musician is being called neo-Classic. All arts and ideas of a non-scientific type show this tendency to move from right to left, from pole to pole and return. While the concept of story or sound, Romantic or Classic, program or absolute, is only a part of the polarity of music in history, it is a beginning at identifying and explaining shifting musical style and a foundational element for the study of the music periods.

Live Performance:

Haydn: Quartet in E-flat, Op. 33, No. 2, selected
Haydn: Quartet in d-minor, Op. 76, No. 2, selected

Other Suggested Music:

Mendelssohn: Midsummer Night's Dream Suite.
and
Schubert: Symphony in B-flat.

Dukas: Sorcerer's Apprentice
and
Bach: Toccata and Fugue in d-minor

Unit V. The Making of Music II: Musical Form.

The Idea.

Composers do not write in a frenzied, disorganized manner; they have plans which they use, or adapt, to their needs when composing. These plans may be as precise as engineering blueprints, but usually are adaptable like the outlines one uses when writing essays. The plan called for the form or structure, discloses itself to the trained attentive listener; it helps him greatly in following the thought and decisions of the composer. Indeed, no one listens to music with comfort unless he recognizes what is happening in the music.

Motives and their treatment through repetition or variation are the simplest elements of form. Phrases and periods then make up the next larger building elements. Most students will have experienced phrase identification through hand, arm or body action (stop moving when the music section stops); through breath control (take a breath where the music tells you); or through the playing of very simple instruments (change instruments when the music changes). These technics help identify phrases, their repetition, variation or contrast.

Specific combinations and treatments permit the development of binary and ternary forms. These forms can be composed into a short compact song-like piece or streched out to create a long piece. Even sonata form, first movement form, shows clear relation to the practice of enlarging simple elements.

To clarify the salient features of the form of a musical work without getting bogged down in complicated details, should be a continuing purpose of the general music teacher. Indeed, the best teachers cannot teach without continuous analysis. This is true of both general music and performance teachers.

Perhaps the more complex phase of structure involves variation, thematic and melodic. One fresh experience for junior high school students of music might be the examination of variation technics of the three centuries of modern music by the composers, Haydn, Arensky, and Bartok.

The use of this unit also permits teachers to introduce the four-movement sonata form to alert the curious classes. The Haydn Quartet in F, Op. 3, No. 5, is a short but excellent example of that famous form.

Banjamin Britten's Young Person's Guide to the Orchestra has been included because this unit most likely will be substituted for Unit III.

Live Performance:

Haydn: Quartet in F, Op. 3, No. 2 *
Arensky: Variations on a Theme by Tchaikowsky

Other Music:

Haydn: Andante from Surprise Symphony
Britten: Variation on a Theme by Purcell (Young Person's Guide to the Orchestra)

Unit VI. Romantic Music: Schubert to Tchaikowsky

The Idea:

Romantic man of the 19th century was unable to accept music as a purely abstract experience. He linked music with dreams, with passionate, religious experience, with life, death and destiny, with pride in one's country, with a fierce desire for freedom. So his music took on an intensely human content, and touched moods and visions in a way that it never had before.

His tunes are broad and sweeping; indeed, his kind of melody is still the most familiar to our present day public.

His harmonies are equally fresh and distinctive, lending the musical fabric a bewitching variety of tone colors.

He drew on the folk songs and dances of different countries, greatly enriching his melody and harmony.

And he discovered tone color in the instruments of the orchestra contrasting and combining them in ways similar to the painter's treatment of colors.

Finally, he brought music close to literature, and thus exploited the programmatic type of music.

Live Performance:

Schubert: Moment Musical in f-minor, Op. 94, No. 3
Borodin: String Quartet in d-minor, No. 2

Other Music:

Schubert: Unfinished Symphony, first movement
Chopin: Polonaise in A-flat, Op. 53
Liszt: Hungarian Rhapsodies
Dvorak: Slavonic Dances
Tchaikowsky: Romeo and Juliet, Overture Fantasy

Unit VII. Bach to Beethoven.

The Idea:

The 18th century musician stressed form. Bach brought the fugue to its high state. Haydn shaped the sonata-symphony form. Mozart purified it; Beethoven enlarged and dramatized it. This evaded the question of Beethoven's Romantic qualities; he was a classicist in his earlier years.

Meticulous music historians split the century into late Baroque and Classic; and they have justification. However such a music educator as Leonard Bernstein refuses to confuse young inexperienced listeners with that historical refinement; so he calls the century, Classic.

Live Performance:

Bach: Concerto in d minor for Two Violins, 1st or 2nd mvt.
Mozart: Eine Kleine Nachtmusik.

Other Music:

Bach: Little Organ Fugue in g minor
Handel: Water Music
Haydn: Symphony in D, No. 104, 1st movement
Beethoven: Piano Sonata in c-sharp minor, Op. 27, No. 2, "The Moonlight Sonata."

Unit VIII. Contemporary Music: Debussy to Copland.

The Idea:

The 20th century musician turned to primitivism, jazz, machine music, and the hectic pace of the city, turning away from the older standard patterns of 2, 3, and 4 beat music. In the process, he revitalized rhythms.

He has developed a direct, forward-driving melody which is never padded and seldom repeated. His melody is conceived as an instrumental, not a vocal, melody.

He has added second stories to his chords, turning the older 3 and 4 tone harmonies into 6 and 7 tone combinations. This has added more tension to harmonic sound. He has dropped the old concept of actively tensed chords resolving to chords of rest, and now relates chords of varying degrees of tension.

He has turned to the fugue of Bach rather than to the practices of Tchaikowsky and works with musical lines in much of his music. Rejecting the rich sonorities of the 19th century, he has turned to a smaller orchestra and a leaner, hard, bright sound.

So he often tends to be classic in outlook and is then called neo-Classic. One writer points out humorously that this new classicism advanced for a time under the twin banners of Bach and jazz,- a formidable combination!

Live Performance:

Berg: Lyric Suite for String Quartet, excerpts
Bartok: String Quartet No. 5, excerpts

Other Music:

Debussy: Fetes
Ravel: Bolero
Stravinsky: Rites of Spring, Dance of the Adolescents
Milhaud: La Creation du Monde
Schoenberg: Five Orchestral Pieces
Gershwin: American in Paris
Copland: El Salon Mexico

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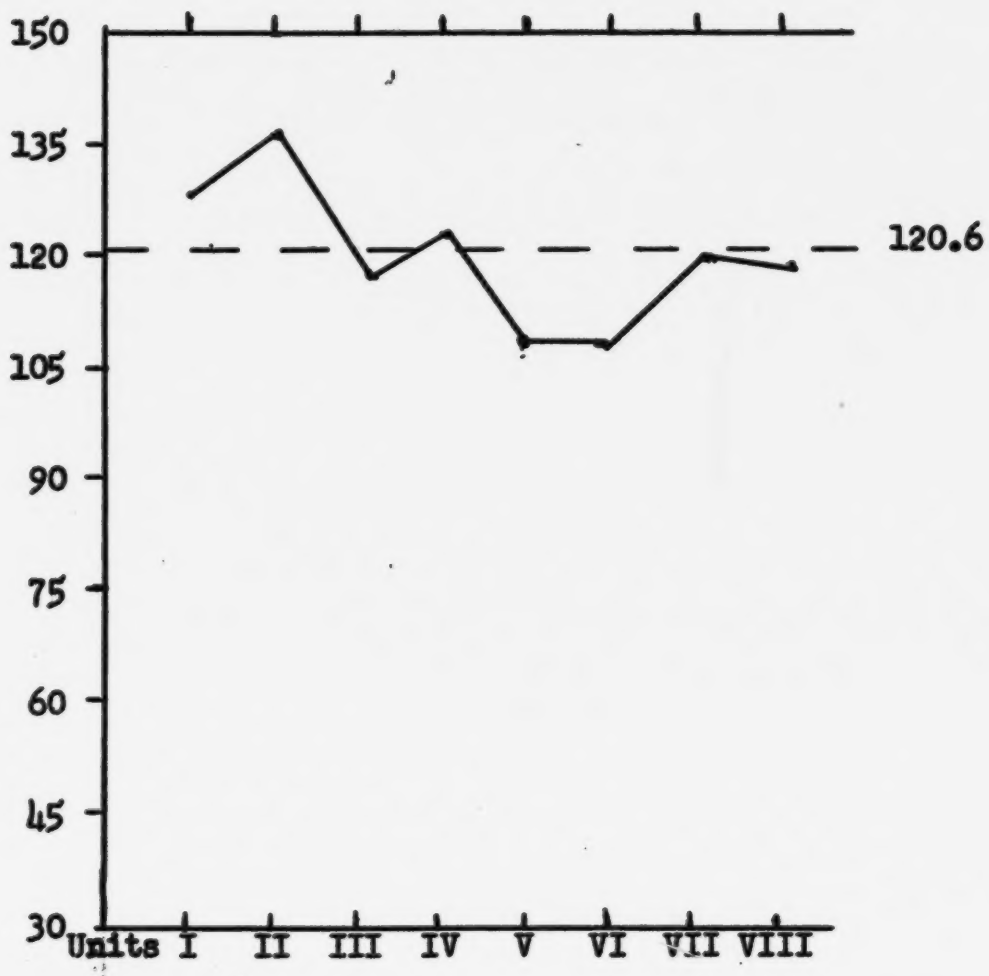
APPENDIX III

Evaluations by Thirty Teachers of Eight Proposed Units.

Combined ratings on a five point scale

Number of Evaluations ----------30
Possible range of all value scores ----------30-150
Actual range of 30 combined scores ---------111-136
Average of thirty Value Scores ----------120.6



Combined Ratings:

127 136 118 123 111 111 120 119